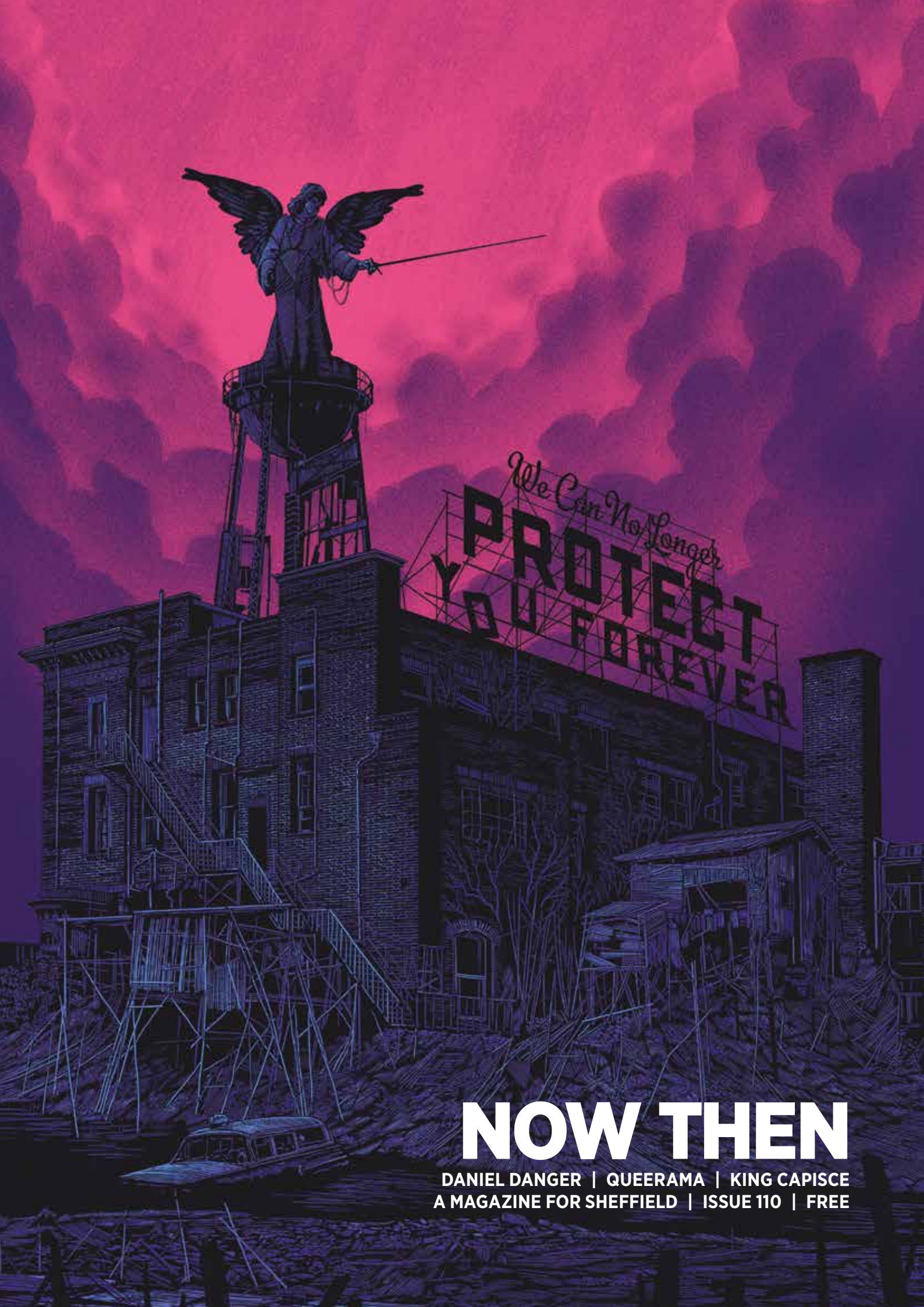




NOW THEN

DANIEL DANGER | QUEERAMA | KING CAPISCE
A MAGAZINE FOR SHEFFIELD | ISSUE 110 | FREE



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EDITORIAL

By the time you read this we will be deep into the 2017 programme of Festival of Debate, coordinated by Opus and Now Then. Take a look at some highlights we've picked out this month or go to festivalofdebate.com for all 50+ events. There's something for everyone.

Also on the horizon is Sheffield Doc/Fest, the annual blessing of documentary lovers everywhere. We spoke to Daisy Asquith, director of **Queerama**, which is opening Doc/Fest this year, about how the film fits with the festival's themes of 'change' and 'resistance'.

Elsewhere, we've got the creepy artwork of Daniel Danger, an interview with local instrumental rock maestros King Capisce, and a reappraisal of vinyl culture by Alex Keegan.

Whatever your persuasion, please get out of the house to vote on 8 June. If your vote is 'none of the above', then fine, but get out there and make your view known.

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SHOWROOM
WORKSTATION
SHEFFIELD

LOCALCHECK

MIGRANTS ON THE MOOR

.....

This summer, Theatre Delicatessen will be leaving The Moor, where it has brought together so many creative people, new partnerships and projects. Hopefully they'll get a new Sheffield venue, although contrary to earlier plans, it won't be that old bank at the bottom of The Moor. They'll be bowing out of the old Woolworths' building with a sweet pick'n'mix of performances, handling cutting-edge social issues.

Migration Matters Festival (20-24 June) will spread out like a diaspora from Theatre Deli across various venues. Started two years ago by Sarah Sharp and Sam Holland to celebrate Refugee Week, it brings together people, talks, exhibitions and performers from many communities. This is an inspired idea. Arts, like good food, can cross all borders and boundaries.

Look out for highlights including Nigerian-born, multi-talented Inua Ellams. A veteran of Edinburgh Festival and the National Theatre, he offers 'an evening with an immigrant'. Socially-engaged theatre company PSYCHEdelight bring their new play, Borderline. This grew out of workshops with refugees in Calais and London, becoming a powerful transnational tragi-comedy with live music by a Syrian-UK duo. Joyful sounds will also be coming from SOSA-XA!, a Sheffield-based 'intercultural choir' singing songs of Southern Africa, and from the massive and amazing Rafiki Jazz. World Refugee Day (20 June) will see a lively line-up, including refugee-led dance groups One Way Belongings (Congolese) and Umoja African Dance ('umojia' is Swahili for 'unity').

Migration Matters welcomes all Sheffield's communities to come and share these events. Theatre Delicatessen is partnered with numerous groups to offer these culture-crossing performances, celebrating Sheffield as a big, friendly, supportive city. Many people who aren't familiar with the injustices of the asylum system say how important this festival is.

This is a time when grants and benefits are being cut, and the

situation for asylum seekers seems most desperate. If this inspires you to action, a raft of charities would welcome your help. ASSIST, for example, has grown up supporting people left stranded by harsh UK policy. At the moment, when asylum seekers get refused, our government's 'honourable members' instantly withdraw housing, benefits - everything. Thrown onto the streets, these people need the most direct form of solidarity - hand-to-mouth, survival-level stuff. Their suffering is just a side-effect, like blood oozing between the lines of legislation. ASSIST are seeking to recruit trustees. Contact them if you might be up for this. Or could you give some of your time at English conversation drop-ins? Give money? Help in a dozen different ways is appreciated and very much needed right now.

Welcoming and supporting migrants has always been controversial because a vocal minority raises loud protests against any newcomers. Yet as we meet and learn to understand each other we find we're all just people, living in difficult situations which we didn't create. Many asylum seekers are fleeing persecution from states which 'we' support, or wars waged with weapons made in the UK. Please step forward and give time, or money, or at the very least speak up for migrants. These are fellow humans transplanted into communities like Sheffield, scared and vulnerable, but often more vibrant, honest and 'real' than any loud-mouthed racists and fickle, cowardly politicians.

Hosted by Alt-Sheff

migrationmattersfestival.co.uk | assistsheffield.org.uk
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SHEFFIELD ANARCHIST BOOKFAIR

SAT 20 MAY | 10AM-6PM
SHOWROOM WORKSTATION | FREE

A lively mixture of anti-capitalist bookstalls, films, talks and workshops from the left-wing philosophical viewpoint called anarchism. Come and have your assumptions challenged by radical, anti-hierarchical organising at this annual event. Talking politics is definitely on the agenda, and so is a buzzin' after-party. sheffieldbookfair.org.uk

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sheffieldcyclejumble.wordpress.com

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PEN & POCKET

A RIGHT SHEFFIELD KNIFE

.....

Since Chaucer referred to a 'Sheffield thwitel baar' in **The Reeve's Tale**, the name of Sheffield has been synonymous with knife-making. As the historian Mary Walton wrote, perhaps Sheffield itself, or the Company of Cutlers, would be willing to pay if it were possible to call him up 'so that he might explain why he used the phrase.' Now, in the 21st century, that tradition is carried on by just a handful of craftsmen.

"I just want to make a better knife," says Michael May. He is the most modern of Sheffield knife-makers, having recently taken the leap from local company Taylor's Eye Witness into exclusively making knives stamped with his own name from his workshop in Portland Works. Portland, he says, was the first works to house the entire process of knife-making in one building. It's appropriate, therefore, that he carries on the tradition from there.

Not much has changed in the processes of knife-making since Portland Works was built in 1879. Although some of May's tools are electric, there would have been a belt-driven equivalent even then. There is no steam engine to drive the belt now, but there is nothing available to May that would not have been in the hands of the mesters 150 years ago, perhaps even longer.

"It's about quality," he says, when asked about the competition from overseas. "The steel I use sharpens to a fine edge and holds its edge well." The decorative quality of his work is equally outstanding. He has had a piece on display at the Millennium Gallery and has now attracted the attention of the national newspapers. His knives, though, are tools as well. "People should use them," he says. "If you've bought a knife, it wants to be used."

Perhaps people who buy his knives will struggle to accept even the slightest scratch or dullness on the blade. "That's part of what it is. That's the history of it." His work may be that of a master craftsman, but he rejects the word 'artisan' altogether. "That's middle-class people doing working-class jobs," he says pointedly.

Even 11 years into his career, Michael doesn't see himself as the finished article. "I'm always learning. I found Youtube videos of Trevor Ablett working, so I took a few things from that. But a lot of it is trying things and finding what works and what doesn't." Although he never had the chance to work with Trevor – a maker of some renown, once described as the last pocket knife maker in Britain – May recently acquired a lot of his equipment, carrying another piece of that long and noble tradition into the new millennium.

These days, you are as likely to find an artist or a distillery occupying the units at Portland Works as you are to encounter

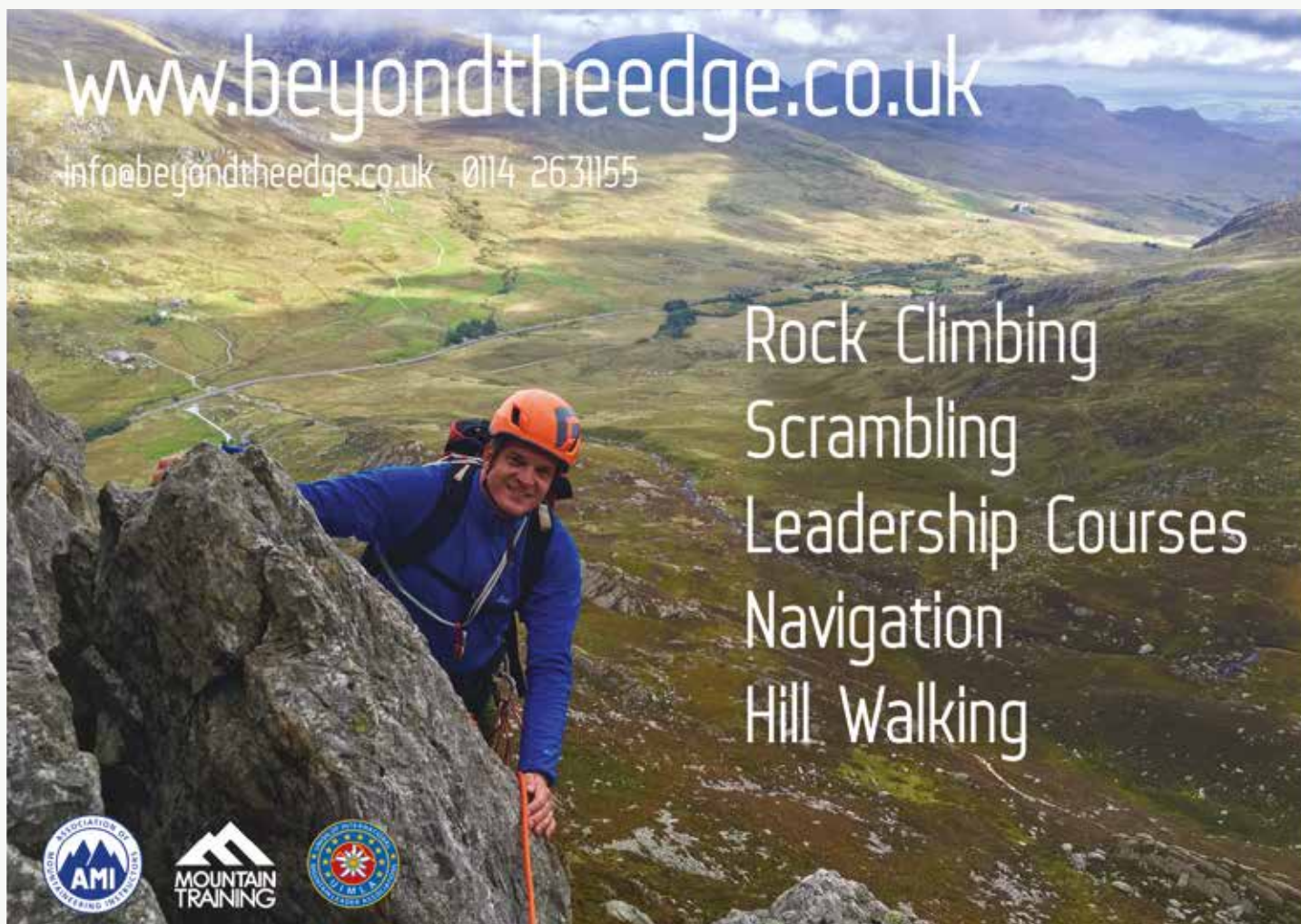
someone working with the steel for which this city is famous. There can be no doubt that Sheffield's renewed confidence in itself is shown by the growth of the individual maker in competition with giant global corporations. 2016's Year of the Maker was a sign of the resurgence of a desire to buy truly outstanding, independently-made products. Michael May's knives recall the historic pre-eminence of Sheffield as a sign of quality.

One might tell a true Sheffielder by handing them a knife and watching their response. Sheffield teaches you to turn the blade to the light and check for its name. Michael May is an ambassador, reigniting a tradition once in danger of disappearing, putting that name out around the world on a new generation of blades.

Andrew Richardson



michaelmayknives.com | @sheffieldcutler



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“and sometimes you go”

NOT ON THE HIGH STREET

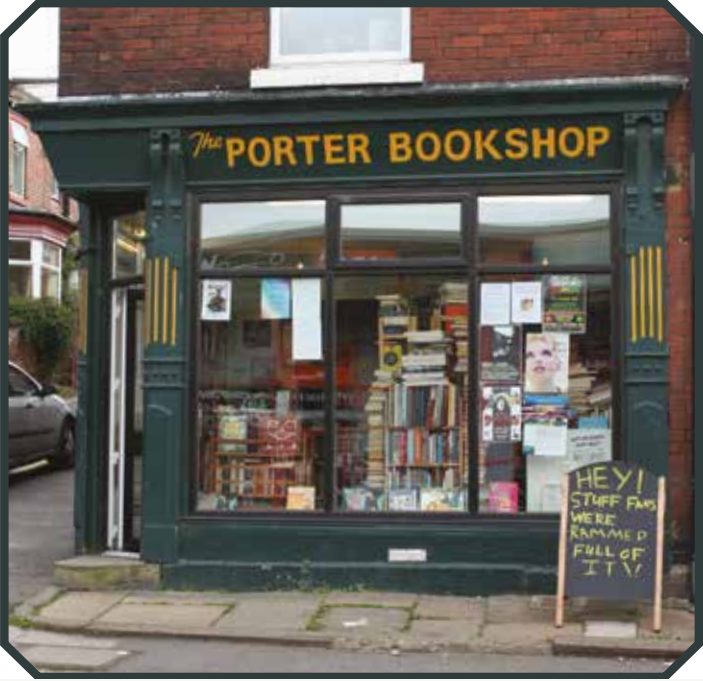
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Events

Making Your Brand Work For You, Thurs 4th May on the 1st floor, 12:30-1.30, Pay As You Feel, tickets via the Union St website. New four-part practical lunchtime workshop: How to manage your cash flow using market leading cloud-based accounting app 'Xero', Thursdays 11th, 18th & 25th May, 12-2pm, £5 tickets and full event listings at www.union-st.org/events

Vacancy

Part-time Events & Marketing Co-ordinator, with more info at www.union-st.org/vacancies

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QUEERAMA

A CENTURY OF GAY REPRESENTATION

.....

Sheffield Doc/Fest is just around the corner. The first programme announcements were made last month, creating a buzz for the already highly anticipated annual documentary film extravaganza. Daisy Asquith's Queerama will kick off proceedings with its world premiere at Sheffield City Hall on Friday 9 June, marking 50 years since the passing of the Sexual Offences Act, which began the slow process of the decriminalisation of homosexuality in the UK.

The film explores gay rights over the last century and features archive footage from the British Film Institute (BFI)

to chart the chronology of gay representation. The footage dates back as far as 1919, portraying an emotive quest for equal opportunities. Queerama establishes historical context through its sexuality-based social commentary and continues the conversation right up to modern day with its discussions of contemporary gay culture.

The BAFTA-nominated director has made a total of 25 films. Her previous work includes The Decision (1999), and investigation of at-risk youth in the north-east for Channel 4, and the highly-acclaimed Britain's Holocaust Survivors

(2013). Queerama is the perfect fit for this year's Doc/Fest with its themes of resistance and change. I caught up with Daisy to find out more about her latest project.

What motivated you to make this documentary?

The story is about gay rights and desires over the last century. It's an extraordinary topic and it is beautifully expressed by the BFI archive. I think people have forgotten what a short time ago it was that homosexuality was illegal.

The film marks 50 years since the Sexual Offences Act. Although it is often credited with decriminalising homosexuality it didn't simply eradicate prejudice. Are we still working towards full equality?

We are absolutely still on the journey to full equality. I think until attitudes change towards gay and queer people we will remain on that journey. Take transgender people. They do not have equal rights in modern day society. Until things like this are sorted, we are not finished fighting for equal opportunities.

How did you select the archive footage used in the film?

Simon McCallum at the BFI had done a huge amount of work preparing a gay strand in the BFI Mediatheques. I also had two brilliant researchers, Campbell X and Mike Nicholls, who are both also documentary filmmakers. They spent many hours - days and nights - trawling through the archives, but they did say it was the best job they have ever had. We decided on what footage would be used between us. It was a collaborative effort and team decision.

I also very much wanted to do another archive film. I've made one before with the music of Bill Nelson called **Velorama**. It came out a few years ago and is a documentary celebrating a century of the bicycle. I wanted to make a film to mark this anniversary [of the Sexual Offences Act] and John just seemed like the perfect person to work on the soundtrack. The music used is from across his three records.

We are confirming another artist for the soundtrack, but I'm not allowed to say who yet. It's very exciting. It's a female voice.

What was it like working with such an array of creative contributors on this project?

Well, Campbell and Mike are both brilliant filmmakers in their own right. Campbell made the film **Stud Life** and [the web drama series] **Different For Girls**, and Mike recently made a feature documentary about his friend Boy George for the BBC, so they were both perfectly positioned to look at the archives. Also between us someone is gay, someone is bisexual and someone is non-binary. We had a broad range of queer experiences represented in our creative team. We all pulled the film in our own direction according to our own experiences, because there is no way that you can just throw all queer people together and represent them that way. It meant a lot to me to have such a diverse team to make sure we could represent people as well as possible.

You completed Queerama really quickly. How does it feel for the film to be finished and opening this year's Doc/Fest with its themes of resistance and change?

"IT MEANT A LOT TO ME TO HAVE SUCH A DIVERSE TEAM"

Did you immediately know how you wanted to structure the film or did a style develop as you worked?

I knew I wanted to structure the footage thematically. We knew we were going to do away with the order in which things were filmed - I made that decision fairly early on - but the film still has a sense of the chronology of the century passing.

There's a mixture of footage. There's some news, some fiction, there's some documentary and there's some home videos in there. There are also music video-type sequences, which evoke the chosen themes such as sex, gender or falling in love. The archive footage stands alone and is what creates the narrative structure, but the footage is complemented by the lyrics of John Grant.

John Grant's music is featured throughout the film, he's set to perform at the premiere and you've announced you're making an entirely separate documentary about the musician. With all that in mind, his place on the film's soundtrack seems an important inclusion. Can you tell us more about your interest in John and his links to Queerama?

Yes, he'll be performing three songs for us at the end of the screening, which is a huge treat. I've got a feature documentary about him coming out later in the year called **Greatest Motherfucker**. I've been making the feature doc with him for two years. We've made friends in that time and he patiently puts up with me following him around with a camera, so it was kind of the obvious thing to do to ask him to give me his music for this project.

It was crazy. We didn't start on the film until the start of the year and the BFI only said 'yes' in March. I've never done anything so quickly, but it was really enjoyable.

To be the opening film is absolutely brilliant and we are really excited about it. We are planning a hell of a party for afterwards. I'm so grateful to Sheffield Doc/Fest and proud of them for having a focus on disobedience this year and making us central to it. It's a good sign for the festival.

Zoe Knight



Queerama premieres at Sheffield Doc/Fest, Friday 9 June at Sheffield City Hall. Tickets are available for £12 at sheffdocfest.com.

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FESTIVAL OF DEBATE

OUR 2017 PROGRAMME

.....

"The only way to make sense out of change is to plunge into it, move with it, and join the dance" Alan Watts

We think it's fair to say that the last twelve months have brought us plenty to talk about. Whatever your point of view, surely we can agree that change is the only constant? Let's make the best of that by listening to others, being flexible in our views, becoming better informed and showing support and empathy to those who need it most.

We put together the 2017 programme of Festival of Debate before we knew about this summer's General Election, but of course it brings everything into greater focus.

We aren't party political. We just want people to get out, get talking and get informed.

Here's a snapshot of our May events. The Festival continues until the end of June, so pick up a printed brochure around town or visit festivalofdebate.com for the full low-down.

GREEN ECONOMICS: MIRIAM KENNET & PROFESSOR ANTHONY RYAN OBE

Wed 10 May | 6:30-8:30pm | The Diamond (LT6) | £5 (NUS Free)

Miriam Kennet, economist and founder of the Green Economics Institute, and Prof Anthony Ryan OBE, Professor of Physical Chemistry at the University of Sheffield and founding Director of the Grantham Centre for Sustainable Futures, discuss green economics.

THE HOME TRUTH

Thu 11 May | 7-8pm | Quaker Meeting House | Free

Has privatisation of asylum housing worked? Should housing for the most vulnerable in society be run by a security company? Should asylum housing be traded like a commodity? Discussion hosted by ASSIST.

TAX DODGER'S GUIDE TO FARGATE

Sat 13 & 20 May | 1-2pm | Fargate | Free

The Tax Dodger's Guide to Fargate is back with new tips on how to dodge tax like the big boys. Join Dodge & Co on a walking tour of Sheffield's high street. Meet on Cathedral forecourt at 1pm. Don't miss the new Dodge & Co video trailer at bit.ly/2oc1TP0.

WORDLIFE OPEN MIC

Tue 16 May | 7-10:30pm | DINA | Pay What You Decide

A politics-themed poetry and spoken word event, with open mic and featured performers. Email joe@wordlife.co.uk if you want to perform.

BORN IN FLAMES + Q&A WITH LIZZIE BORDEN

Fri 19 May | 6:30-9pm | The Void | Free

Described as a 'documentary-style feminist science fiction', Lizzie Borden's iconic film Born in Flames explores racism, classism and sexism with a US socialist democracy as its setting. A Skype Q&A with director Lizzie Borden will follow the screening. Hosted by Rare Giants.

IS THERE A NEED FOR UTOPIAN THINKING TODAY?

Thu 25 May | 6:30-8:30pm | Quaker Meeting House | Free

Is 'utopia' just wishful thinking, or a dangerous road to dictatorship, or can it play a positive, animating role? An open discussion drawing on your experiences, campaigns and imagination.

PROF DAVID NUTT + Q&A

Tue 30 May | 7:30-9:30pm | SU Auditorium | £5 (£3 NUS)

Prof David Nutt specialises in research exploring the potential medicinal uses of drugs including LSD, MDMA and psilocybin. Prof. Nutt will talk about the barriers to researching controlled substances in the UK and their untapped potential for treating depression and post-traumatic stress disorder.

UNIVERSAL BASIC INCOME : THE SHEFFIELD MODEL

Thu 1 Jun | 7-9pm | Quaker Meeting House | Free

A Universal Basic Income has been proposed as a way of tackling issues including automation and zero-hours contracts. An embryonic model developed for Sheffield will be presented, critiqued and discussed with the audience.

festivalofdebate.com | @FestOfDebate



FAIRER MONEY

REDISTRIBUTION & WELLBEING

.....

As we approach a snap General Election on 8 June, issues of income inequality among the electorate are at the forefront of Labour leader Jeremy Corbyn's case for a fairer Britain.

This month, as part of Now Then's work with the Our Fair City campaign, we'll be discussing prospects for fairer money and financial wellbeing in Sheffield and some wider systemic approaches to a redistribution of wealth in the UK, culminating

in an event on 20 June at the Quaker Meeting House as part of Festival of Debate 2017.

The prevalent discourse on wealth redistribution for the last 50 years has been the concept of trickle-down economics: the idea that wealth made by the top percentile in society will eventually trickle down, enriching and benefitting the whole of society. With the aim of fulfilling this, successive governments have employed fiscal policies which lower the rate of tax on the

top earners in the hope that it would lead to a rise in economic growth, wages and job creation.

This theory – perhaps better referred to as an ideology – is considered defunct by all but the most ardent right-leaning economists, a point characterised rather aptly earlier this year by British think tank The High Pay Centre in the use of their term 'Fat Cat Wednesday'. Wednesday 4 January 2017 marked the date in the year by which CEOs of the top FTSE 100 companies had earned more in four days than a typical worker earned in a whole year. Combine this with recent statistics illustrating that the world's eight richest individuals have the equivalent wealth of 50% of the world's poorest people and you get an idea of just how unequally global wealth and resource is distributed in 2017.

As those of you who read Now Then last month will know, this issue is particularly relevant for people living in this city. Sheffield is the low pay capital of the UK, meaning that on average workers in Sheffield receive 10% less pay per hour than our counterparts in other UK cities. This paints a bleak picture for our city when presented alongside statistics revealed in the Sheffield's Fairness Commission and annual State of Sheffield reports, which illustrate that Sheffield has some of the highest levels of deprivation in UK, with over a quarter of children living beneath the poverty line and a life expectancy difference of up to ten years between the North East and the South West of the city.

In large part this level of deprivation and inequality should be deemed symptomatic of a wider systemic problem at a national and a global level. However, there are small actions on a local level which can make a difference to people's lives. You can find opportunities to contribute to this issue on the Our Fair City website and by becoming a Fairness Champion for Sheffield.

This coming month also marks the release of Sheffield City Council's Financial Inclusion Strategy, which focuses its efforts on 'financial resilience' and providing advice to individuals and families closest to the poverty line. For many people in the city, an external financial shock, like the breaking down of a washing machine, can make it impossible for them to afford the most basic of amenities, housing, food or energy. This often leads to people falling foul of high-cost, pay-day or doorstep loans or, worse, illegal lending through loan sharks. The Financial Inclusion Strategy features a 'tool kit' through which people can determine their financial resilience and garner advice and support, which could make the difference in the months to come and help them get out of debt.

As ever, the first stage of solving any problem is acknowledging that it exists, discussing the various implications of it and identifying actions which individuals and groups can take to advocate for change on local, national and global scales. With this in mind, we've included some events and resources here which might be of interest.

.....

MONEY CREATION

97% of money in the economy today is created by banks, whilst just 3% is created by government. Positive Money is a movement for a fair, democratic and sustainable money system, advocating for a new monetary system which shifts the burden of debt away from individuals to create a better, stronger and fairer economy for all.

positivemoney.org

RESOURCE-BASED ECONOMY

Most notably advocated for by futurist Jacques Fresco and The Venus Project, a resource-based economy is one in which all goods and services are available to all people, without the need for a monetary system. On a micro scale, this can be seen in time banking systems, whereby people exchange skills for time, with each participant's time valued equally. One such time banking scheme is operated by Sheffield Creative Guild.

sheffieldcreativeguild.com | thevenusproject.com

.....

FINANCIAL INCLUSION IN SHEFFIELD

The Council's Financial Inclusion Strategy (full document online at: bit.ly/2pW459S) aims to make local people more 'financially resilient'. This involves providing financial education and access to information, as well as helping professionals in the city to spot the signs of financial hardship and signpost individuals to relevant support services, such as Sheffield Citizens Advice, Sheffield Credit Union and the Council's discretionary housing payments scheme.

The strategy also aims to encourage saving, even when it's small amounts each month, because the mere existence of savings helps us feel more in control of our finances. Extrapolating from national figures from the Financial Inclusion Commission, it is assumed that over 140,000 households in Sheffield have no savings at all.

Alongside a rise in high-cost loans, it's no surprise that illegal money lending ('loan sharking') has increased in Sheffield, and the strategy recognises the importance of curbing this trend. If you or someone you know needs support or advice related to loan sharks, get in touch with the National Trading Standards Illegal Money Lending team by calling 0300 555 2222 or emailing reportaloanshark@stoploansharks.gov.uk.

James Lock & Sam Walby

ourfaircity.co.uk | @Fair Sheffield

EVENTS

UNIVERSAL BASIC INCOME: THE SHEFFIELD MODEL
Thursday 1 June | 7-9pm | Quaker Meeting house | Free

Basic income is a regular payment made to every individual, not means tested, non-withdrawable and without work conditions. It would guarantee everyone a secure base and replace our complex benefits system with a scheme fit for the 21st century. While there are basic income pilots taking place all over the world, Britain has yet to initiate one. Could Sheffield be the first?

FAIRER MONEY: THE NEED FOR REDISTRIBUTION AND FINANCIAL WELLBEING

Tuesday 20 June | 6:30-8pm | Quaker Meeting House | Free

People's financial position and their ability to respond to unexpected events in their lives has a huge knock-on effect on physical and mental health, as well as being closely linked to unemployment and debt. What can we do to make Sheffield a fairer, more financially inclusive city? Panel discussion with Q&A.



Taken from Daniel Danger's Spirit Board

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FOOD

FOR THE LOVE OF CHEESE

.....

With a bit of spring sunshine and lighter evenings, what could be better than a plate of cheese with a few of your favourite condiments, pickles and a chilled glass of wine?

You might love the classics, believing there is nothing better than a chunk of cheddar or a slab of brie - but what if there is? It's time to be brave, step out of your cheese comfort zone and try something new.

To hone your knowledge, try a cheese club. Homage 2 Fromage run one at Tamper Sellers Wheel, with each month focused on a different theme. They've had everything, from Celtic cheese tastings to the most recent night, which was Italian-themed.

7 Hills Bakery on Sharrow Vale Road run a regular cheese, bread and wine evening, with cheeses from Porter Brook Deli alongside 7 Hills Bread and wine from Starmore Boss. Expect a traditional mix with a few choices to keep you on your toes. We've heard the German Montagnolo Affine is the one to try, a creamy cheese with a hint of blue, a little like brie.

Don't be afraid to ask for a taste before you buy and seek out recommendations. Top tips from Mr Pickles on Abbeydale Road include Cryer and Stott's vintage cheddar and the brie-style Flat Capper, as well as Swaledale's blue cheese and Ribblesdale's Gouda.

There is also a new cheese on the block from Sheffield Cheese Masters, a locally-sourced cheese made using Our Cow Molly's milk. Details of tasting and production dates are out now.

With cheese, you need accompaniments and there are some really good local chutneys in our city from the likes of Just Preserves, Hedgerow Preserves, Pip n Peel and 'Ome Made.

To drink, wine is the obvious choice, so get your local wine shop to advise on a good match. Beer can also be a great pairing for cheese. Buy a few different beers and have fun seeing what goes well.

Urban Pantry in Crookes run beer and cheese tasting evenings, where you might end up trying a smoked porter like Beavertown Smog Rocket with a smoked blue Stilton, or a Bradfield Brewery ale with a creamy Wensleydale.

To round off this fromage feast, on the opposite page are some top tips from our local experts on how to create the perfect cheese board to satisfy any cheese lover. And remember - serve your cheese at room temperature to allow the flavours to develop.

Ros Ayres
@Nibbly_Pig



@Homage2Fromage | @porterbrookdeli | @mrpicklesfood | @OurCowMolly



URBAN PANTRY 227 CROOKES

Ensure you have a nice balance of flavours and colours. Here's some suggestions:

- A soft cheese - Stanage Millstone, Cow Close Farm or a French Brie de Meaux Rouzaire.
- A goats'/ewes' cheese - Swaledale goats' cheese or Ossau-Iraty, a ewes' milk cheese from the base of the Pyrenees.
- A blue cheese - Try Mrs Bell's Blue from Shepherd's Purse, North Yorkshire.
- A hard cheese - Go for punchy flavours, like the Double Barrel Lincolnshire Poacher or the earthy, unpasteurised Keen's Cheddar.

Throw in some wild cards: Smoked Blue Stilton from Tuxford & Tebbutt, Norwegian Gjetost (like fudge) or Charcoal Cheddar. Present your cheese on a nice wooden board or slate, surrounded with crackers and grapes.

Reece Lippolis



PORTER BROOK DELI 354 SHARROW VALE ROAD

Aim for balance...

- A soft cheese - a Brie or Camembert. Baron Bigod from Suffolk is a real favourite.
- A strong, hard cheese - a Cheddar. Make it a proper farmhouse cheddar, such as Montgomery or Yorkshire's Dale End.
- A washed-rind cheese - the soft and smelly cheeses. Taleggio is a good bet, but Rollright is a delicious British cheese.
- A crumbly cheese - Wensleydale is a classic, as is Lancashire (Kirkham's) or Hartington's Peakland White.
- A blue cheese - good British blues match anything in the world.
- A Stilton - Colston Bassett, Stichelton or Hartington - would be perfect, or go for a softer blue. Cote Hill from Lincolnshire is gorgeous.

Nick and Nicky Peck



COW CLOSE FARM BIRLEY LANE, HATHERSAGE

We started making artisan cheese because of our love of good cheese. Some of our absolute favourites include:

- Lord of the Hundreds, an unpasteurised sheep's milk cheese that has been matured for six to eight months. It has a wonderful, nutty, rich flavour.
- A creamy blue, like Burts Blue or Montagnolo Affine.
- Our Stanage Millstone and Stanage Curd, of course.

What you eat cheese with has a real impact on what you taste. We love sourdough bread and we go to 7 Hills Bakery weekly to get their sourdough. It works fantastically well. We also love chutneys and honey, and would choose something like a red onion marmalade and Sheffield vanilla honey.

Sophie and James Summerlin



"take your time. try not to forget."

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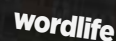


HOSTED BY JOE KRISS

Joe
@WordlifeUK

The latest issue of the University of Sheffield's creative writing magazine has launched and features some of the best new writing coming out of Sheffield. They're currently fundraising for their 14th edition over at Indiegogo. More information at route57.group.shef.ac.uk.

William will read alongside Ruby Robinson and Katharine Towers at Upper Chapel on 25 May.



Available at Rare and Racy, Porter Books, Hagglers Corner, Rhyme and Reason, La Biblioteka, All Good Stuff and online at opusindependents.com/shop.



I asked the artist to draw me
a heart and instead he drew

I asked him, "What kind of heart is this?" and he said

I asked him, "What kind of bear is this?" and he said

I asked him, "What kind of artist are you anyway?"

2 b93A

and he
said,

I am the one
who exists to
put bears in
your head,
who exists

to put ideas in
your head in
place of bears

who
mistrusts
anyone

who tell
you they
know



the head

& etc,

and as long as you keep
me existing to put bears
inside your head

I will, because mornings are getting shorter, and we're all tired,

we're all so tired,
and everyone could use a bear sometimes.

everyone could use a word bear,
although they can be dangerous

Remember how your bear
breaks down against the shore

the shore

the shore.

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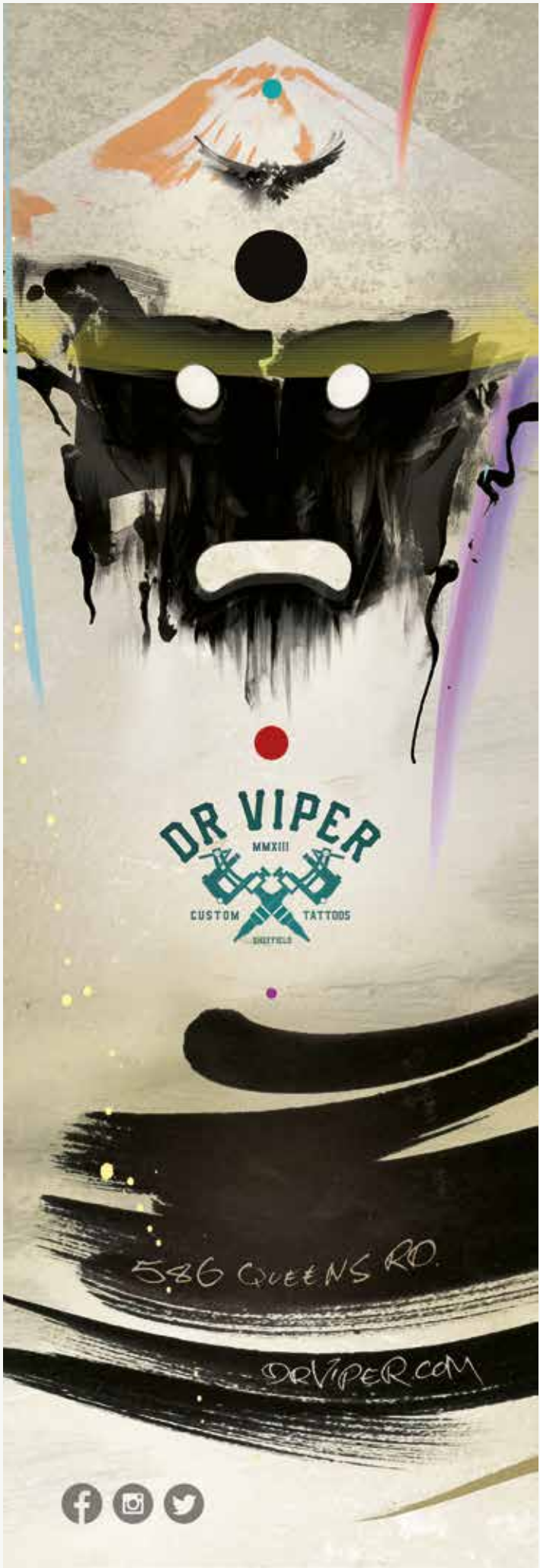
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SAD FACTS

BEAUTIFUL INFO FOR CHERISHED DWEEBES



A NEW DAWN: FEMILINARY by Tracy Denholm

War has always been about fucking: cannons blaring, pikes rearing, semi-automatics shooting hot rounds into the air. Insecure men showing their willingness and capacity to discharge towards or into reluctant combatant flesh. The military is an armour-clad phallus craning towards the sun.

Why, then, are we so surprised that women are so underrepresented in our national killing squads? How can we encourage the female population into the state-sanctioned murder of other peoples when the whole spectacle is such a boys' club jizzathon?

The answer is simple: war needs a makeover. A Freudian understanding of gender representation is all it would take to add a feminine touch to the systematic culling of post-colonial nations. Why use the sword when you have a perfectly good sheath?

The new femilinarised world would put an end to the hard-ons of old. No more plunging, charging, stabbing or exploding. Why not, instead, a 40km-radius bomb that sucks all the air out of the atmosphere? Or a series of plungers that can permanently attach themselves to the face? Or a uterus that can be dropped over hostile military buildings which once a month will contract painfully, rend apart the outer perimeter and flood the interior corridors with unfertilised ova which, if fertilised, will grow into incredibly powerful soldiers?

Soon war will not be an endlessly protruding snake-worm, stalking the planet in search of feasible reasons to seize foreign assets, but a beautiful womb, nurturing soldiers in a warm and safe space until it can birth the most precious thing of all: peace.

HOW TO BEHAVE WHEN YOU'VE BEEN ARRESTED by Carlos Rudd

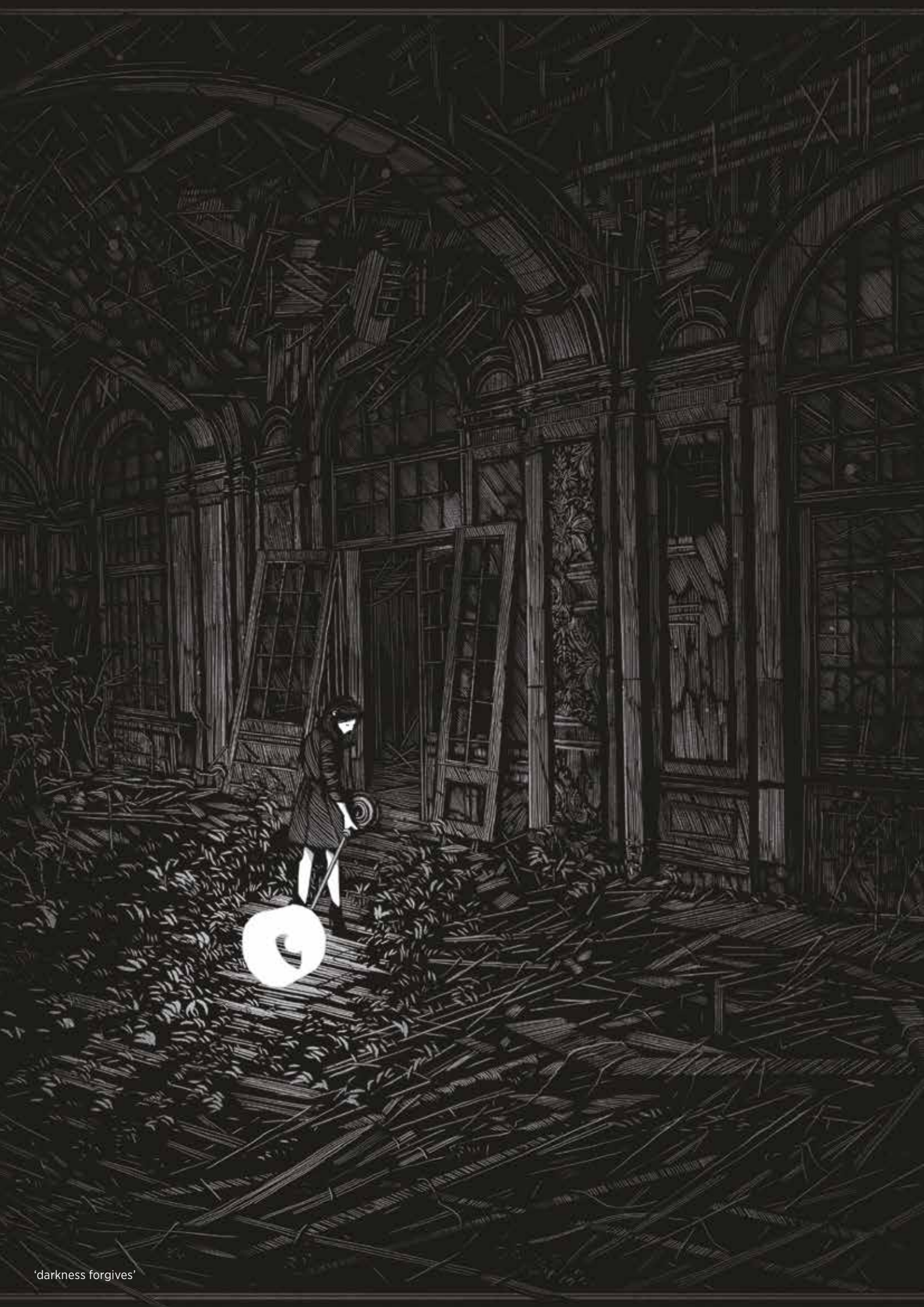
Follow these top tips to turn any arrest into a further opportunity to be subversive and undermine the state.

- Refuse to communicate through any medium other than Snapchat.
- Continually try to sell things to police officers and staff. Occasionally say the word 'bargain' under your breath.
- Sneak harmonicas into your cell.
- Convince the senior officer that the British police are just a form of state control acting for private interests and that they should disband entirely.
- During questioning, try to divert the conversation towards mid-90s nostalgia. Try to remember the finer details of Pogs and Tamogotchis.
- Try to make contact with your mum. I cannot stress how important this one is. She'll be worried sick. Also, my mum is the Home Secretary and she's been really useful to contact in the past, so try to contact my mum in addition to your own mum.

A REQUEST FOR THE COLUMN (PLEASE DON'T PRINT THIS) by Simon Klimpt

Could you please send the following description to a satirical cartoonist? Think it would really liven up the column. Please respond.

Britannia crying into a big cup and there is a small man like a Monopoly man with "the EU" written on his lapel who is measuring the cup and giving a bag of money to an Albanian.



'darkness forgives'

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MAY LISTINGS

- Sunday 7. – Green city blues.**
A fun and relaxed event where people get together and have a dance to some blues music. Also, attendees can get some tips from the host Lisa! Starts at 7:30pm.
- Thursday 11. – Eurosession.**
Anyone who wants to play can lead a tune or join in at their own level and the musicians are always happy to take requests for dances. Sheffield Eurosessioners will explore any kind of dance originating within Europe, without being too fussy about how to define this. Dance workshop starts at 3:30pm, Performances and session starts at 8:00pm. Tickets £12/ £7.
- Friday 12. – Ross Couper and Tom Oakes.**
The duo perform their new album “Fiddle + Guitar” produced by Haystack Records. Ross Couper and Tom Oakes are a fiddle and guitar duo deeply rooted in the traditions of Scotland and Ireland, with a vital modernity that chronicles their many musical journeys so far.
- Saturday 13. - Pow Wow Club.**
Pow Wow Club present a rhythm and blues DJ night playing their classic and rare Rhythm & Blues collections, from the 50's and 60's. Starts at 9:00pm.
- Tuesday 16. – Sheffield CAMRA beer festival meeting**
The group continue work planning our 43rd annual Steel City Beer & Cider Festival, due to take place at Kelham Island Industrial Museum in October. If you are interested in being part of the organising committee or helping out in any other way please come along to this meeting, starting at 8pm.
- Sunday 21. – Green city blues.**
A fun and relaxed event where people get together and have a dance to some blues music. Also, attendees can get some tips from the host Lisa! Starts at 7:30pm.
- Sunday 28. – Dancing Bear presents: Savage Prunes.**
The Savage Prunes are a young and innovative trio, playing new compositions on traditional instruments. Callum, George and John make use of their different musical backgrounds and the expressive capabilities of their instruments to create a polyphonic and melody-driven sound that is fresh and exciting.
- Plus the folk music singing session every Wednesday and quiz night every Thursday.





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"i'm sorry again for everything i've been"

DANIEL DANGER

THE HORROR & SADNESS OF NEW ENGLAND

.....

Daniel Danger’s ghost-like figures haunt the pages of this month’s issue. Working from New England in the US, the illustrator and printmaker captures a real emotional depth, the horror aspect of his art offset by a sadness reflected in the titles of his pieces.

We spoke with him to find out more about his creative inspirations and his passion for the paranormal.

What is your background as an artist?

My background in the arts comes heavily from my family. My father was a high school art teacher and someone who was always wrangling some kind of project. He could be building chairs or making molds of fish or carving a full-size totem pole. My mother ran a large pottery studio out of a converted garage, which was filled with a half dozen kilns and a few tons of clay. On weekends through the summer and fall we would travel as a family to arts festivals around New England, where they would

spend literally hundreds of hours on a piece. Writing the titles is probably my favorite part of the whole process, as it lets me stretch the lyricist part of my brain. Sometimes it comes years before the piece is drawn, sometimes I'll spend days trying to figure out what I'm trying to say after I've finished.

Many of your prints feature ghost-like figures. Can you tell us more about your interest in the paranormal?

I've often said that New England is its own genre of horror. It's quieter, it's sadder, it's deeper and layered and cold. It's filled with stories of awful things happening in sparse rural locales, and those memories and events imprinting upon the places. The figures aren't always 'ghosts' in the traditional sense, or even a scary sense. The ghost stories I grew up with, rooted in real places, were always about inhabitation, loss, communication and somber events, and I was always attracted to that kind of storytelling.

.....

“I’VE OFTEN SAID THAT NEW ENGLAND IS ITS OWN GENRE OF HORROR”

.....

sell handcrafted lamps, lanterns and bowls. We'd sleep in vans and steal breakfasts from hotels.

Who or what are your main inspirations?

My favorite artists growing up were E. H. Shepard - whose work I have tattooed on both of my forearms - John Tenniel, Louis Wisa, Bill Watterson, Jack Kirby, Jim Lee and Jeff Smith, all of which remain really important to me. I was really inspired by Sierra and LucasArts PC adventure games, and the idea of narratives through progressive environments. Once I was introduced to the gig poster world, I was immediately attracted to the work of Jay Ryan, Jermaine Rogers, Frank Kozik and Tara McPherson.

How do you go about creating a piece and how do you choose titles?

Most of my personal work is done on clayboard, which is a thin layer of white clay on a cradled hardwood that I ink and then carve into with a series of tiny etching knives to create reductive line art. I'll start with a rough mock-up of my idea, create something of an outline skeleton, and go section by section, inking and carving, line by line by line by tiny line. It's common to

What are your plans for the future?

It's been quite some time since I've really put together a fully-realized gallery show, so that's my number one priority for the coming year. I have probably 20 pieces in various states of creation. Past that, I've got some work for some films on my desk, I'm working on another solo record, trying to write an odd book of narrative prose, getting the house my fiancé and I just bought into something resembling a proper home, and trying to get at least a few hours of sleep a night.

Zoe Knight

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Mon 8th May

Festival of Debate -
LGBT: Solidarity
and intersectionality
Q&A

18:00

Free -register
via Eventbrite



Mon 22nd May

Festival of Debate -
The Silent Killer: Air
Pollution Q&A

18:00

Free -register
via Eventbrite



Tues 30th May

Festival of Debate -
Professor David Nutt

19:30

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Saturday 22nd July

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Tickets £12 (Night) / £20 (Weekend)

Monday 25th September

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Tickets £27.50 (advance)

Saturday 30th September

VEGA
& GIN ANNIE

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Friday 10th November

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& BLANCMANGE

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Saturday 8th December

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yes, but i never had a plan

VINYL

A REAPPRAISAL?

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In a Marxist theory of value, humans imbue commodities with the value of their labour. These are then circulated within a market as a means of remunerating that labour into capital (money), which can then be accumulated as wealth.

20th Century innovations in recorded music allowed artists to produce a commodity outside of their actual performances that contained an expression of their labour - the 'album'. Soon the idea of an album took on a life of its own, becoming the primary way in which we consumed music. While we think of this form as a natural expression of music, the album is a direct reaction to market production, the average length of an album being equal to the amount of high-quality sound that was able to fit on two sides of a vinyl record.

By being bought and sold within a market, the album allowed musicians to produce a commodity which could be compared in value to other albums, since all have a monetary price. These commodities therefore take on a social power as having value in

Pressings will always be limited and therefore records seem desirable due to their fleeting existence within the marketplace. This increased alienation directly contradicts the potential of human expression as a means of progression, as we become a culture of collectors and accumulators who forget the true relationship between artists and their work.

Vinyl collecting produces a culture in which we value and celebrate the rapid accumulation of wealth, as the size of your collection. How often have you or someone you know lusted over the size of someone's record collection? I have. We are existing in a world where we equate superior musical taste with a superior bank balance. This concept of the ideal music collector inevitably excludes people without the financial means to achieve such a collection.

The recent reinvigoration of vinyl as a potential market for major labels has also brought with it the increasing alienation workers feel in relation to the commodities they produce. Small

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“WE THINK OF VINYL RECORDS AS HAVING INHERENT VALUE”

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relation to other commodities, rather than just being reflective of the human labour used to create them. As markets increase, consumers increasingly forget about the labour-value relationship of commodities, instead fixating on their monetary relationship with other commodities.

This is called commodity fetishism - the way we attribute divine qualities to material objects as things of inherent 'value'. Think of that latest limited-pressing hype record on your favourite record store website. You no longer consider it a means of expression of an artist's labour. Instead it seems to urge you to purchase it because of its value in relation to other records. It's rare and desirable to other market consumers, therefore you want it.

This fetishism means we think of vinyl records as having inherent value, rather than being objects that reflect the value of labour - a musician's performance or a producer's composition. We become alienated from this true understanding of material relations and fail to acknowledge the value of musical expression in favour of an obsession with the desirability of an album as a product.

Vinyl as a format inherently demands that we consider music this way due to the limited production means of the market.

DIY labels have succumbed to the will of the market. Shoved to the back of the queue at pressing plants, the production of their own records is made an increasingly unpleasant experience, as the behemoths of music capitalism reap the rewards of their superior financial might. The increased prices of manufacturing due to stressed factories also breeds conservatism in labels, which are becoming increasingly hesitant about taking chances on artists they cannot guarantee will recoup their costs, as well as consumers not wanting to buy something on a whim.

We would be foolish not to question our relationship to a product we so fanatically defend and look at how this mirrors our alienated stature in our hyper-consumerist society. Add to this the reality that vinyl is made primarily from PVC, which itself is made from petroleum - very literally a fuel for so much conflict around the world - and we're confronted with a format for the music we love that is fundamentally unsustainable.

It's time we wholly embrace 21st century digital technologies as a means of delivering a culture which can help us realise a new form of social relations as artists and listeners.

Alex Keegan

LIVE

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LIQUID STEEL SOUND W/ MAJOR NOTES

14 APRIL
THE HARLEY

The Harley has hosted many nights spanning countless genres, but LSS on Good Friday crossed continents and cultures.

Chris Welch's set was a clear example, an international medley that began calm, ended energetically and featured dance music from South America, Africa, the UK and elsewhere. Reuben G followed. He was less eclectic, but his style was consistent and had enjoyably fluctuating moments. It set a rhythmic tone upon entering the venue, with soulful music like South African house and UK funky.

Major Notes is a producer and DJ who first found a following through UK funky, but his music and DJ sets go beyond the once immensely popular genre to include selections of afrobeat and afro house. He's the kind of DJ who constantly pays attention to how the audience responds to his music, looking up each time he mixes in a new track.

Tonight he played classic UK funky, like Lil Silva's 'Seasons', remixes of popular afropop tracks, and exceptional tracks from his own catalogue, like 'Dehka', to deliver the best set of the night. What was unfortunate was that despite him being the main draw, his time behind the decks was the shortest.

That said, this event was a good opportunity to hear international variations on several forms of dance music, as well as great music from popular genres you wouldn't hear at most nights in the UK.

Akeem Balogun

THE MOONLANDINGZ

1 APRIL
LEADMILL

There is a real buzz of expectancy from a packed Leadmill as we wait to greet the return of everyone's favourite fictional psych-analogue supergroup.

The main support tonight is South London band Goat Girl, who since releasing their debut single six months ago have attracted frenzied attention after inevitably and lazily being compared to all-female DIY royalty The Slits. Clattering drums and jangly guitars are sometimes neatly offset with close harmonies, recalling their folk roots. They play ten songs in a feisty 25 minute set, with jaunty B-side 'Scum' being particularly effective.

Moonlandingz singer Lias Saoudi's previous excesses aren't as excessive this time around (see last month's Now Then for the graphic details). The seven-piece concentrate on playing amped-up, wiggled-out versions of songs from the new album, **Interplanetary Class Classics**. This isn't just a case of turning everything up to 11. It involves playing with an intensity that borders on psychosis, but in a channelled, controlled kind of way. The strobe lighting and deep rumblings from the twin synths summon up visions of a bacchanalian hall of mirrors from hell.

During 'I.D.S.', a gimped doppelgänger is paraded and humiliated on stage before being discarded into the crowd ("Keep him", sneers Saoudi). Bass and drums provide a particularly solid bedrock and, despite his wild man histrionics, Saoudi possesses a powerful, flexible voice. Playing his onstage alter ego Johnny Rocket, he yields the spotlight regularly to fellow vocalist Rebecca Taylor of Slow Club, in the process becoming an unlikely sybaritic, gentlemanly oxymoron. The set reaches a crescendo with both crowd and band co-creating a sonic, kaleidoscopic Grand Guignol.

Pete Martin

SOUNDWAVES

Hope Works have announced the daytime programme for their **No Bounds** festival launch. Highlights include writer Joe Muggs in conversation with Nina Kraviz and a modular synthesis workshop with the London Modular Alliance and Mumdance.

Label and party **Delicious Clam** have moved into their new home at 12 Exchange Street, a surviving unit near the old Castle Market. Highlights at their launch party on 20 April included Rosey PM and Sammartino.

Aggrobeat three-piece Blood Sport have released their new record **Live At Café Oto**, recorded at the London venue in

January 2016. It sees the band supplement their sound with a monosynth and tape deck as part of their two-day residency alongside Jimi Tenor & Tony Allen.

Cambridge Street venue **DINA** have begun raising money to restore their revolving dancefloor. The crowdfunding campaign needs £3,000 to rework what was a famous feature of the former Stardust and Cutler nightclub (bit.ly/2opTXVM).

This year's **Yorkshire Silent Film Festival** opens with a day of silent films accompanied by live music at the Abbeydale Picture House. The programme includes Greta Garbo in **Flesh and the Devil**, Ivor Novello in **Man Without Desire**, and Buster Keaton in **The Cameraman**.

LISTINGS

HOSTED BY
SAM GREGORY

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HENGE

Fri 19 May | Haggglers Corner | £7.10

Peddling what they call 'cosmic dross', this trippy troupe from Manchester combine the cosmic philosophy and sartorial psychedelia of George Clinton in his prime with riff-powered wig-outs straight from the 60s playbook. For fans of the interplanetary excess of the Ozric Tentacles.

SPECTRUM EXHIBIT / PLOT 22 LAUNCH

Sat 20 May | Plot 22 | £3

Kicking off their new multi-use creative space, RiteTrax host an exhibition of artists including Jodie Cowling, Jess Burgess and Molly Shepherd from 6 till 10, before giving the space the full treatment at the after party with dance music from Riders, Shok & Awe, Surreal and RiteTrax residents.

FORCE MAJEURE

Sat 20 May | Audacious Art Experiment | £6

A reputation for stylistic diversity has earned Force Majeure its reputation as one of the city's best club nights. This edition will see the instrumental grime of local boy Utah? go up against the warped garage of DJ SagePay and local hero DJ Babestation, sometimes better known as The South Yorkshire Mick Hucknall.

GRACE PETRIE

Sat 27 May | Greystones | £9.90

Without exception, every single person who sees Leicester singer-songwriter Grace Petrie falls immediately under her spell. Whether singing about progressive politics (try 'Farewell To Welfare'), her sexuality, or sometimes just about love, her music will usually either make you cry, or laugh until you cry.

LISBEE STANTON

Wed 31 May | Greystones | £11

Having toured with Seth Lakeman and Joan Armatrading, London-based Lisbee brings her knack for intimate, confessional songwriting to the friendly surroundings of the Greystones, playing songs from her three albums, including the yearning single 'Side-kick'.

BARANG! W/ MAGA BO

Fri 2 June | DINA | £6.10 (£12.77 including dinner)

It's only right that Barang! have upped the ante with a new soundsystem in anticipation of genre-hopping Brazilian DJ Maga Bo touching down with his bag full of world bass music on one of only two UK dates. Support from a whole host of residents, plus their usual pre-party option of a vegan-friendly three course meal (book in advance, price includes club entry).

With our independent spaces often under threat on multiple fronts, it's heartening to see new ventures pop up as we say goodbye to much-loved institutions. I reviewed the first RiteTrax event in October 2015 and since then the promoter has put on dozens of events, providing a platform for music, visual art and spoken word. Their latest evolution will see them adopting a permanent home in the remains of Castle Market.

Speaking to them about the new venture, RiteTrax describe it as a multi-use creative space, suitable for workshops, community events, small showcases and club nights. There'll be studios to rent upstairs, with the group aiming to establish a new creative hub for Sheffield's underground artists. The launch party is on 20 May. Details below.

THE HALLÉ, SHEFFIELD PHILHARMONIC
CHORUS & HALLÉ CHOIR

Sat 6 May | City Hall | £5.60 - £23.52

Led by the dashing local conductor Ryan Wigglesworth, Manchester's brightest and best cross the Pennines once again for a performance of Haydn's Symphony No.103, commonly known as 'the drum roll'. There's also Michael Tippett's moving 'A Child of Our Time', a choral work of 1944 that profiles the inhumanity of Nazi Germany.

DIFFUSE 2017

Wed 10 May | Moor Theatre Deli | £8.14

I'm excited to say I have no idea what this show, a collaboration with the University billed as a 'whole new concert experience', is all about. In their words: "As it races around you, each musical idea is morphed and moved by the performers, engineers and indeed the space itself, creating a wholly stimulating aural experience." Music from Saif Mode and Caroline Francess, among others.

CUT SOME CAPERS: ANDY BLAKE & DEBONAIR

Fri 12 May | Secret Location | £11.10

Known for her Thursday night shows on NTS, Debonair is picking up serious attention as a club DJ, with her recent Boiler Room set at Chapter 10 seeing her star rise even further. South London selector Andy Blake has been in the game for over two decades, and releases on his label, World Unknown, push the boundaries for forward-thinking house and techno.

MARK LEWANDOWSKI TRIO

Wed 17 May | Lescar | £7

This group, featuring pianist Liam Noble as well as bassist Lewandowski, swing by The Lescar only days before the release of their new album on Whirlwind, a tribute to the ragtime jazz of Fats Waller. Drummer Paul Clarvis has a somewhat wide-ranging output. Not many players can claim to have worked with both Stevie Wonder and The Orb.



THE CUCKOO CLOCKS

FRONTIERS OF A SEDUCTIVE MIND

The psychedelic allure of the West Coast sound runs deep into the soul of every flower child that never realised that the wave rolled back. The quintessential naiveté of this genre, a cocktail of folk infused with heavy-duty LSD, finds resistance in a cynical world. I suspect The Cuckoo Clocks know this, but chose to ignore it anyway.

There's plenty of room for this genre nowadays. The futons were slashed to create makeshift pillows. The thick incense smoke is pleasant, not an acrid, phenol-heavy aroma that becomes pungent. The album begins. **Frontiers of a Seductive Mind** opens with the peppy 'Be The One', a Moody Blues flavoured hit. So far, it's flower power again. Stay away from Leary.

Here's the twist: where once this sound was ingrained with optimism, there's an undercurrent of dark realisations throughout this album. 'Before The Dawn' searches for self-affirmation, 'Here It Comes' revisits dark memories in dilapidated houses of memory, and 'Release The Storm' reflects on the end of brighter times.

It's odd that there's this feeling of finality through Frontiers of a Seductive Mind. There's an element of 'goodbye' once the album is finished. By no means is this an album of contradictions. On the contrary, a pensive 'Older Than The Sun' is a great counterargument to the sunnier disposition of 'Look Again' or the vertiginous 'Broken Stone'. A bittersweet contrast that paints a dry brown desert with vivid colours, beckoning optimism again.

Sam Valdés López



YAZZ AHMED

LA SABOTEUSE

Multi-instrumentalist Yazz Ahmed turns a corner with a less traditional type of jazz on her new studio album, *La Saboteuse*. Her British and Bahraini influences bring together a mellifluous jazz infusion, introducing a contemporary and fresh new sound to the genre. Ahmed's sound is unique. Her compositions are rich and sonically beautiful and they slowly unravel into a meaningful story.

La Saboteuse translates as 'The Saboteur', an interesting association for such a thoughtful record. Ahmed says it's centred around the self-doubt she feels when she's creating, and by personifying the bad it spurs the artist into action. Her inspiring compositions hold a great amount of depth, arguably sounding unlike a lot of jazz. Ahmed shows she's able to empower listeners with the ability to transport themselves to the Middle East through powerfully expressive playing. 'Jamil Jamal' is an example of this with its multi-layered instrumentation, including a prominent trumpet and bass clarinet adding a subtle funkiness to the track, and percussion that creates an ethereal experience.

On the other hand, 'Bloom' and 'Organ Eternal' take on a cinematic effect, evocative of a more ambient sound, carrying greater sentimental value. The variation of composition on this record is what makes it stand out. The entire aesthetic is symbolic of Ahmed's heritage, from the handcrafted artwork to the resonant trumpet lines, allowing multiple forms of escapism for listeners from across the globe.

Georgia Smith



OPHELIA

OPHELIA

Transatlantic power couple Samuel Taylor and Rebecca Van Cleave have crafted their first EP as British-Americana sensations Ophelia. Though neither of the two creators are strangers to the world of entertainment, Ophelia is a relatively new concept, dreamt up on Highway 30 on Florida's Emerald Coast, while the pair were touring their own solo work. With the help of David Glover from Tesla Studios in Sheffield, Greg Haver on drums and Eamon McLoughlin playing the fiddle, this collective of outstanding musicians began recording the self-titled EP.

'Little Too Late' encompasses the notion of music born on the road. The melody is catchy, the rhythm steady, and it feels like a song to play at high volume with the soft top of your classic car folded away. Adding to this atmosphere, Ophelia have created a stunning and cinematic video, predominantly filmed back in Van Cleave's home town in Virginia. The band have expressed an intention to create a series of these videos, tying together two important parts of Rebecca's life - music and cinema.

Although the more upbeat songs on the album serve their purpose, it's the softer and darker of the tracks where the two vocalists truly shine. 'If You Could Read My Mind' and 'Chelsea Hotel No.2' highlight not only beautiful vocal tones and harmonies from both singers, but an obvious musical chemistry, something that I can only imagine to be even more infectious live.

Tasha Franek

Ophelia play The Greystones on 7 May.



JLIN

BLACK ORIGAMI

Jerrilyne Patton's position as an outlier to Chicago's blossoming footwork movement is underlined through geography as much as it is musically. Hailing from the unglamorous Gary, Indiana, Jlin's anomaly status has allowed her to occupy a distinctive role on the peripheries of a scene that's known for hyper-160BPM percussive bombardments, exhilarating vocal samples and the manic, foot-led dance moves that accompany it. Her debut, **Dark Energy**, was a stunning tour-de-force of whirlwind rhythmic experimentation which truly redefined an already thrilling genre.

For her follow-up, **Black Origami**, Jlin draws on a sound palette that seems oddly indebted to **Age of Empires** as well as B-movie cinema. Whilst there are plenty of enthralling moments, this sophomore effort fails to live up to the exceptional vision of her debut. At worst it is incoherent and even naively orientalist in its approach to sampling, but at its best it further carves out a path which is bold and uniquely gratifying.

The latter half of the album features jaunts into other realms of dance, '1%' seeing a collaboration with Holly Herndon go unashamedly EDM, and 'Never Created, Never Destroyed' bounding into trap territory, with trademark vocals from Dope Saint Jude.

The most exciting moment comes from the final track, however - a ball-bearing-hailing-on-corrugated-iron-roof assault of marching band snares, whistles and tablas. If the message of its title, 'Challenge (To Be Continued)', is to be believed, then Jlin shows no intention of slowing down.

Alex Keegan



KING CAPISCÉ

NEW ALBUM FROM LOCAL INSTRUMENTALISTS

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It's been a couple of years since the release of *The Future Cannot Be Born Yet, It Is Waiting For The Past To Die*, but murmurs of a new album immediately brought back memories of the joy of hearing new King Capisce tracks for the first time.

Momento Mori will be the band's third studio album, and this time they have written, recorded and produced the whole project almost entirely by themselves. With more cross-genre influences than ever before, this beautiful record promises to entertain and inspire not only long-standing instrumental music enthusiasts, but all music lovers across the alternative realm.

Whilst they finalised the details surrounding their new

release, we caught up with Rosh and Tim to talk about their influences, the album and Capisce's ongoing progression towards orchestral intelligence.

Three albums in, has your approach to writing music developed?

[Rosh, bass] When we first started, if you had an idea, you'd put it in a song. It was the maximal approach. I think if you listen to our first album you can hear four musicians in a room, writing and hashing out ideas. I'd like to think we have matured. It's not about how many ideas, but which ideas make sense. That takes a while as a musician - to learn what not to play.

[Tim, guitar] Now we're dealing with babies, people having

work commitments, there's a whole other pressure on the band. It's been a blessing in some ways, but difficult in others. It's meant that we haven't all been able to attack at the same time. It's allowed us to reflect on an idea and refine it, and that has allowed us to make a much more detailed set of tracks. There are a couple of tracks on the new album that we haven't touched before in terms of complexity. We had earlier versions of the songs where we just jammed them out, and previously we would have just committed that to record and said, "That's how it is" - a bit punky in that sense. With these constraints and with us maturing, it's enabled us to reflect.

[Rosh] In the past, a song had to 'do something', but now we have songs where the entire song is a composition, rather than just building to a part that you're waiting for.

So it isn't about reaching a climax?

[Tim] That's exactly it. We have suffered in the past where we've thought we need to give closure to a song. And by that we'd have to ramp it up, big drop - make sure it's finished. Now the mood can be captured without a big finale.

[Rosh] There's a song on the album called 'Stateless' which really encapsulates where we've come to in terms of our writing. It's just about the melody. The mood is sombre. It's really quite minimal, and I think that's a reflection of where we can go.

I understand there was a lot of DIY involved in the new album. Tell us about the recording process.

[Tim] We've always taken a keen interest in recording and that's just blossomed into us taking this by the reins. We went

many moods. It gives it more potency and power.

About seven or eight years ago, I started listening exclusively to instrumental music, mostly modern jazz. It came to a point in my life. I heard it and I became obsessed. Jazz was always this stuffy elitist thing, but to find that there was a part that really moved me was exciting, like learning another language. I can't help but think that fed into what we were doing.

Momento Mori sounds more guitar-heavy and lighter on the jazz than some of your previous work. Would you say your sound is intentionally changing direction or is it just a natural progression?

[Tim] A lot of the time, me, Tom [drums] and Rosh play together with no sax. It's difficult to do the jazz thing without any soloists, so things lean to the rock end of the spectrum.

[Rosh] There are two tracks where there isn't any saxophone, which is a big first for us. Whenever we write a song we're like, "Ok, so where do the saxophones fit into this?" I guess people who know us think we're synonymous with the saxophone. It's quite freeing to think that it's not the be all and end all of what our sound is.

When you play live, will Rich and Alex have to pick up another instrument?

[Tim] Exactly, yeah. They play either keyboard or percussion. The way the album has grown, we're now a six-piece outfit with additional guitar and effects. It's no longer just about using layers of sound for texture. It's a fundamental aspect of the song. So to perform the songs without additional instru-

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“WE DELAYED THE NEW KAISER CHIEFS ALBUM”

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to the best studio that we could find, a real Hall of Fame of equipment and space. It's in Pontefract, called Chairworks.

[Rosh] They've got Gary Barlow's old mixing desk. That was the clincher. Oh, and the Kaiser Chiefs couldn't finish their new album because we were recording there. If anything good comes from this album, it's that we delayed the new Kaiser Chiefs album.

[Tim] Everything else was done in our home studio. It's been fun. That's part of the drive. When it's your own music you are afforded the extra time to do what you want to do, so why waste that opportunity?

Your music draws from a huge array of genres. Do you all listen to the same kind of bands or does that come from having eclectic taste?

[Tim] Although we have different tastes in music and background, we're unified by a love of instrumental music. We are entertained by the extra capacity to be more free with instrumental music. Somehow working with vocals can be limiting. Sometimes we can have an idea and it doesn't repeat itself. I find it liberating. There are a lot of great instrumental bands that aren't necessarily widely known in the popular charts but are doing amazing things. It's limitlessly inspiring.

[Rosh] When we first started I didn't think the fact that we're an instrumental band was something worth mentioning, but as we have gone on, I've realised the power of instrumental music. Often in vocal music the lyrics dictate the emotional content of the song. Instrumental music can shift through so

ments would be another version of the song.

[Rosh] We have always said that the sax players aren't the vocals. Now we're thinking about the compositions in terms of saxophones as an instrumental part. It's using instruments in a more orchestral way.

Do you have plans for gigs this year, now that the album is finished?

[Tim] Should certain deals come off, there's the prospect of a US tour, so we're happy to be a bit more patient in making solid plans. We'll definitely be doing some gigs around May to preview our single, which we have released a video for made by Kira. We're really keen on just getting back out there, playing shows and sharing our music. I think we have written our best album, so it would be nice to share that as widely as possible.

Tasha Franek

Momento Mori and first single 'Our We Were Wild' are out soon via Lamplight Social Records. Stay tuned to kingcapisce.co.uk for gig announcements.

Download a free track from the new album, 'Taming Panda', at nowthenmagazine.com/sheffield.

HEADSUP

NO BOUNDS FESTIVAL

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Sheffield has long established itself as a leading city of culture, with a calendar full of festivals that celebrate creativity. No Bounds is a new festival to add to the likes of Tramlines, Sensoria and Outlines. The main festival happens this October, but a special 18-hour launch party on 9 June is set to whet our appetites. We caught up with Liam O'Shea, the man behind No Bounds, as well as the Sheffield institution that is Hope Works, to find out more about the launch event and festival.

How did No Bounds come about and what is your involvement in the festival?

No Bounds is a concept I've been dreaming up for a while. It is the product of my experiences in music over many years, as well as my love for and interest in the different modes of communication for human emotion and ideas. I wanted to build on what I've created with Hope Works, to reach out further into the city and into different art forms, from spoken word to digital frontiers such as live coding, to expand on Sheffield's platform for great art, be it music or visual art, that can benefit as many people as possible - not just your average art gallery goer.

Sheffield is a city with no shortage of creative and inventive festivals. Where does No Bounds fit into the bigger picture?

I hope that No Bounds will happily coexist with all of the other local happenings. It should inhabit its own space, one that laps onto the shores of the others in a positive way. Working with some incredibly talented people, hailing from Sheffield and the furthest reaches of the globe, I've put something together that joins the international conversation.

For the launch event on 9 June you are running a mammoth 18-hour event. What should people expect throughout the day and night?

For the day-time section of the event, which will be taking place at Trafalgar Warehouse in the town centre, you will have access to the gigantic split-level warehouse and art space crammed full of live audio-visual performances by some of the most innovative and pioneering electronic artists. You will also find exhibitions, installations, live poetry and spoken word, multi-channel acousmatic and electroacoustic performances, workshops, talks (including a Q&A with Nina Kraviz), film screenings, and inventions - the likes of which you've never seen - as well as quality catering from the food hall with great vegetarian food. The day-time programme runs from

1pm until 10pm. Ages 14 and above are welcome.

The night-time section of the event, running from 11pm until 7am, will take place at two simultaneous raves at two locations in the city: Trafalgar Warehouse, which will play host to the likes of Mumdance, Shackleton (live), Patten (live) and an Algorave showcase; and Hope Works, where you can find Nina Kraviz, DJ Nobu, Lena Willikens, Avalon Emerson back-to-back with Courtesy, and lots more.

You're no stranger to hosting events that go beyond the medium of just sound, as you hosted Mapping Creativity at Hope Works last year. Is this something you would like to explore more?

Definitely. Mapping Creativity was another step towards No Bounds, as was Crossing The Line, another project I did back in 2012. No Bounds is more of an amalgamation of my experiences on a human level, as well as an artistic level. I'm meeting more and more talented and inspiring people from all kinds of different disciplines, and I am thrilled to be able to work with them.

Andrew Tattersall



The No Bounds launch event happens on Friday 9 June. Tickets are available at noboundsfestival.co.uk.

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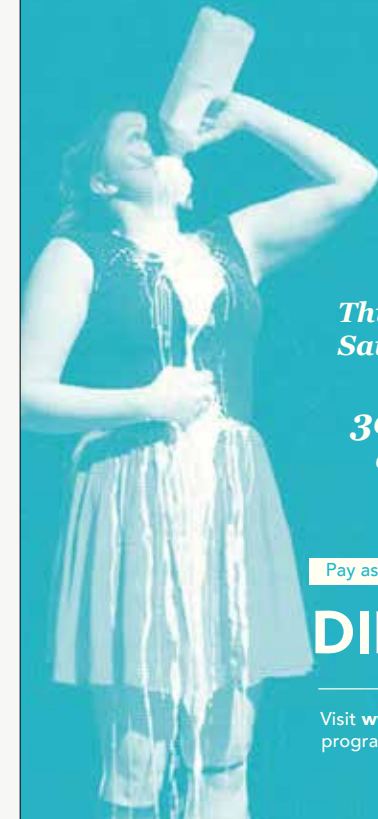
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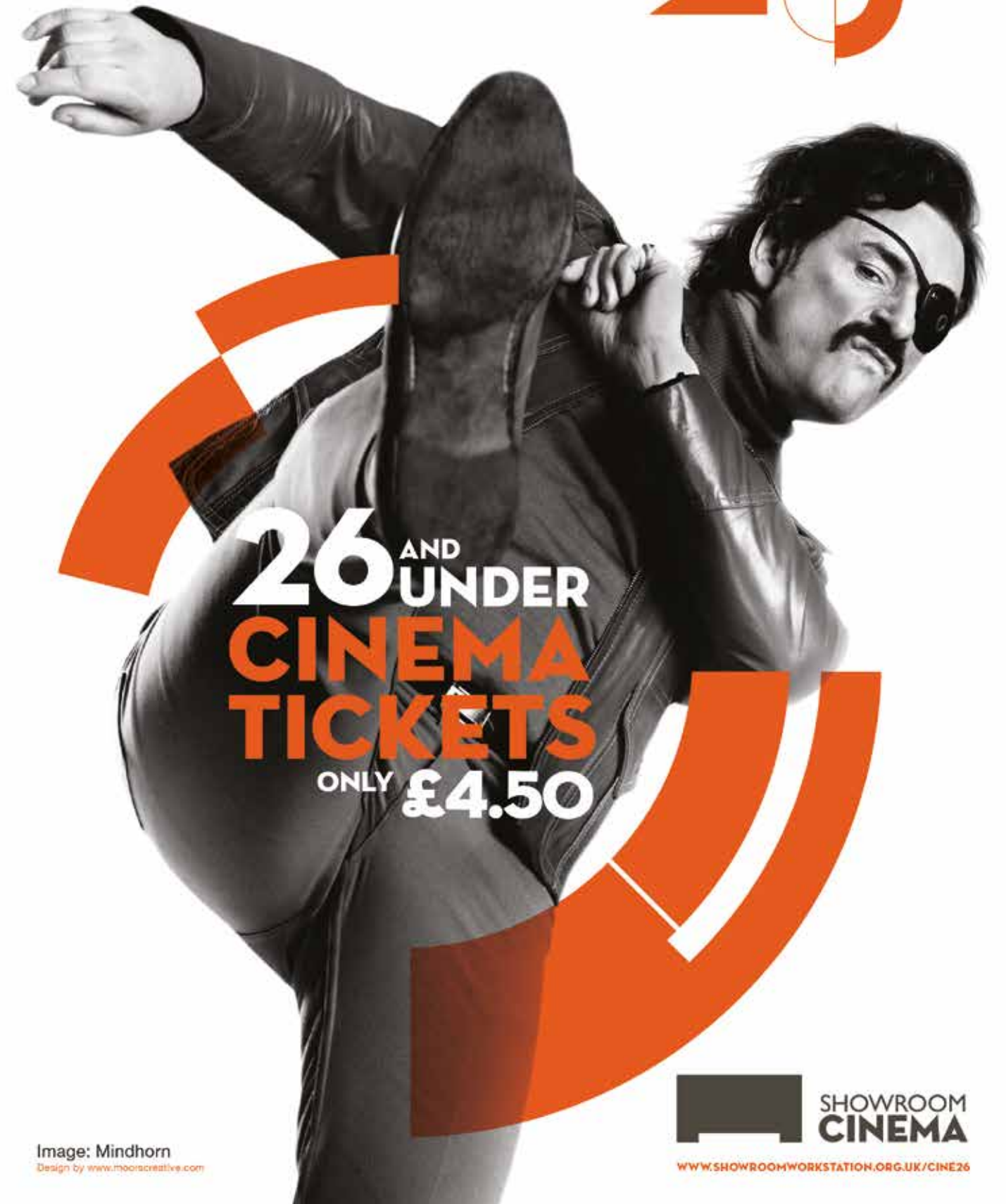


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FILMREEL

FEMALE FANTASY

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In an interview with Sight & Sound, auteur-filmmaker Anne Biller makes clear that her spectacularly lush **The Love Witch** (2016) is a “movie that comes with feminine fantasies”.

Some are feminist, she says, some not, but since her film is not a ‘manifesto’, feminism is not the most productive lens through which to view it.

The same might be said of **Elle** (Paul Verhoeven, 2016). These films neither make ‘a’ point about women, nor take ‘a’ stance on feminism. Like most films, they’re complex, with multiple and contradictory elements giving rise to multiple and contradictory readings. However, unlike most films, their fantasies are feminine and a female gaze is both represented and invited.

Also unlike most films concerning rape and abuse, they have plenty of genuine, often laugh-out-loud humour, often achieved through their biting attack on social norms. New York Times critic A.O. Scott describes Elle as “a savage comedy of bourgeois manners”. Something similar could be said of The Love Witch – for instance, in its bizarrely delightful tea-room sequences and

but from vulnerability stemming from abuse. Even love magick can’t undo the emotional harm, despite superficial readings of the film as showcasing her supposed ‘power’ over men.

Both films speak to the extent to which feminine fantasies, and the female gaze, are delimited within patriarchal structures. **The Handmaiden** (Chan-wook Park, 2016) also illustrates this, the stories of its two female protagonists – Lady Hideko (Min-hee Kim) and Sookee (Tae-ri Kim) – circumscribed by a third, male character’s telling of the tale. But Count Fujiwara (Jung-woo Ha) is also treated badly, as he’s lower class and a Korean under Japanese occupation. Women are not the only ones to suffer under patriarchy.

Thus The Handmaiden’s early nods to a female gaze are undermined, with women’s fantasies replaced by men’s. In particular, the ending of the film appears to visualise the Count’s fantasy rather than Hideko and Sookee’s reality. Such shifts might be considered critically reflexive, but remain a problematic choice, especially as the film’s images of women become like the pornographic texts

“WOMEN ARE NOT THE ONLY ONES TO SUFFER UNDER PATRIARCHY”

its parodies of matrimony. Elle is particularly critical of religion and social authority. The Love Witch inverts this by showing the potential alternative of an occult group as unsatisfactory too, with a patriarchal leader looming large.

Elle’s protagonist Michèle Leblanc (Isabelle Huppert) might reject the law, but remains firmly committed to finding her attacker and avenging herself, although many reviewers seem to doubt this because of how she goes about it. But when she smashes a car window and learns to shoot, latterly reeling in her attacker, I find her motives hard to doubt. Michèle’s recollections of the attack shift in significant ways as the film goes on. We learn by the end of the film that she’s worked off as well as on-screen to shift her reality to match those fantasies. Just as her friends don’t get full insight into her response to the rape, nor do we. We’re not given full access to Michèle, and are not unrestricted voyeurs, despite filmic conventions and Verhoeven’s strategies to con us into feeling otherwise.

In contrast, the tragedy of The Love Witch is that we see the protagonist’s pain laid bare. Despite the revenge she takes on men, Elaine’s (Samantha Robinson) aggression comes not from strength,

its narrative seems to revile. In contrast, neither The Love Witch nor Elle chooses to embrace a male gaze to articulate their own “conversation[s] with the pornography all around us” (Biller in The Guardian, 2 March 2017).

Little screen time is given to the explicit abuse of Elaine, and while Michèle’s rape appears on-screen, it’s handled very differently from the slow reveal and almost fetishised rendering of abuse in The Handmaiden. More significantly, comments, attitudes and experiences born of sexism clearly pepper both Michèle and Elaine’s everyday lives. Relatedly, Scott’s observation about Michèle applies again also to Elaine: “An awful lot of her time and attention is devoted to handling the insecurities and emotional needs of men.” This gives rise to many of the most amusing moments in both films, yet Scott is onto something in identifying it as one of the films’ ‘principal feminist insights’.

Ultimately, these women’s fantasies are shaped by a need and desire to somehow stay safe in the face of both everyday and more violent abuse from society, as well as from specific individuals.

Samantha Holland



The Handmaiden (2016)

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

SEED

TAGGART SIEGEL & JON BETZ, USA, 2016

THU 11 MAY | 6:45PM | SHEFFIELD ODEON | £9.75

A huge favourite at Doc/Fest 2016, **Seed** focuses on damage done to seed diversity and possible ways to halt the rot. Celebrating the magic, wonder and beauty of seeds with innovative animation and gorgeous images, this documentary utilises some amazing characters to weave its worrying tale. Please book an advance ticket to support this screening.

tickets.demand.film/event/1649

THE GOLDEN CLOWN

A.W. SANDBERG, DENMARK, 1926

TUE 30 MAY | 8PM | SHOWROOM CINEMA | £8.80

This beguiling Danish movie presents as a romantic drama, but veers off into darker avenues when the titular clown, Joe Higgins (Gösta Ekman), realises the cost of his fame. This screening will be accompanied by world-renowned silent film pianist, Neil Brand, and is part of the Yorkshire Silent Film Festival.

showroomworkstation.org.uk/ysff

CHEAP THRILLS FALLS SILENT

FRI 12 MAY | DOORS 7:30PM

CHRISTCHURCH, PITSMOOR ROAD, S3 9AQ | FREE

Cheap Thrills Zero Budget Film Festival hosts a night of cheap, short, child-friendly and entertaining films with live musical accompaniment from ten soloists, duos and bands.

480 films have been submitted thus far - decisions are being made - while the musicians involved include Haze, India Mckellar, the Pitsmoor Ladies Ukulele Chorale, and Sarah Sharp.

Volunteers are still welcome – to form a foley sound effects team and to help with catering, publicity and signage. There are plans for tea and cake. Whether you get involved ahead of time or just rock up on the night to enjoy the show, an amazing array of films and sound awaits you.

facebook.com/groups/zerobudgetfilmfest

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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MIRAGE VAPE STORES

MIRAGE.CO.UK

Sheffield-based independent trader Mirage opened in 2008, the same year as this fine publication. They've been an avid supporter of Now Then for many years now, so given recent changes to EU legislation and thus UK law around vaping, we wanted to commemorate some of the good work they've been doing and give you an update on how laws around vaping are changing.

In 2015 Public Health England reported that "e-cigarettes could be a game changer in public health, in particular by reducing the enormous health inequalities caused by smoking." Despite the clear case for e-cigarettes as a distinctly healthier alternative to tobacco smoking - 95% healthier, according to an estimate from the same PHE report - it has been included in the EU's Tobacco Products Directive, which sets out stringent new regulations and restrictions on vaping products and e-liquids.

While some of these restrictions around bottle size (10ml max), for example, seem excessive, there are some positive impacts in terms of quality assurance and thus health for consumers. Other changes include restrictions on the maximum tank size of e-cigs themselves (2ml) and on the maximum nicotine strength of liquids. As of 20 May, e-liquid may not be stronger than 2% nicotine, which means that 18mg (1.8%) will generally be the highest strength available. Speaking to Mirage, they've

told us that the issue of lower nicotine strength is to some extent mitigated by the "efficiency and power of newer vaping devices, meaning that they can deliver a better 'hit' and more nicotine per puff."

Compared to many other e-cig and e-liquid manufacturers and outlets, Mirage are fortunate in their foresight. Over the last few years, in commitment to good practice, they have invested hundreds of thousands of pounds to ensure that the liquid they manufacture in their state-of-the-art lab in Sheffield has been properly tested and is compliant with the highest health and safety standards possible, and in doing so they have also been leading consultations with Trading Standards in defining how the law should be applied to the production of e-liquid across the UK.

It is in part due to this work that Mirage have recently been awarded the Made in Sheffield mark, a symbol of the city's ongoing commitment to quality and excellence in manufacturing. To our knowledge they are the only vaping manufacturer in England to achieve such an honour. Well done, Mirage - smoke without fire.

ALCHEMY

CAST, DONCASTER
CASTINDONCASTER.COM



This June, Doncaster's CAST will host the biggest celebration of South Asian art in the UK, featuring rare international performances and home-grown talent. There'll be creative workshops, food stalls and a range of other surprises, concluding on Saturday 3 June with an evening of UK and South Asian artists performing against a stunning video backdrop.

There'll be performances from rapper **Black Zang**, host of the first ever hip-hop radio show in Bangladesh; Sri Lankan rapper, singer and songwriter **Ashanti De Alwis**, the first Sri Lankan female rapper to be signed with Sony Music and Universal Music; **Paradise**, Afghanistan's first female rapper; and partner **Diverse**, whose tracks speak out for women's rights in Afghanistan.

Also look out for two artists making waves in India, feminist rap pioneer **Dee MC** and **Naezy**. CAST have kindly offered Now Then readers a two-for-one discount on tickets with the code 'NOWTHEN' at their box office, so get yours while they last.

RARE AND RACY

164-166 DEVONSHIRE STREET
RAREANDRACY.CO.UK



Despite massive local opposition, the Devonshire Street building that currently houses Rare and Racy, and formerly housed Syd & Mallory and the Natural Bed Company, is earmarked for demolition soon.

Rare and Racy opened its doors in 1969 and has been a stalwart on the arts and music scene ever since. An Aladdin's Cave of vital information and wondrous miscellany, Rare and Racy has been supporting local artists, writers and musicians since its inception forty eight years ago, providing a much-valued outlet for local arts produce. They also give out a box or two of Now Then each month, for which we will be forever grateful.

Alan and Joe will be closing the shop for good on 31 July and are running a half price sale on books and records throughout May, so make sure you get yourself down there and show your support for two Sheffield traders whose work will be sincerely missed.

HANNAH DIRECTORY FUNDRAISER

SAT 17 JUNE
HANNAHFESTIVAL.COM



Now Then has been listed in the fantastic Hannah Directory for a while now, an annual publication, website and launch week of events celebrating the great stuff that people are doing in places in England's north, and asking how even more of it can happen.

A beautiful piece of printed material, the directory is pulled together with no other resources than people's good will and commitment over a huge area. This year a group of Sheffield artists, makers and organisations are stepping forward to help cover the printing costs by running a day of creative workshop activities on Saturday 17 June at Access Space.

The workshops will be a chance for people to learn a wide range of new skills, covering everything from poetry writing with The Poetry Business to programming robots with musicians Alex McLean and Lucy Cheesman.

The full programme will be announced later this month, and you can read more about the launch of Hannah Directory in next month's issue.

RECYCLING REVOLUTION

RECYCLINGREVOLUTION.CO.UK



We're huge fans of fellow not-for-profit social enterprise Recycling Revolution, who are currently celebrating their tenth year of being awesome.

Recycling Revolution work with businesses, offices and schools and will handle all your recycling needs. They offer a cheaper and more efficient service than the big waste companies currently operating in Sheffield, so quite frankly you'd be mad not to get in touch.

They don't mangle waste - card and paper that is mixed with glass or plastic often leads to a 30% loss to landfill - plus there are no contracts, hidden fees or bin rentals. All surplus the company generates goes back into the enterprise to improve and grow the service, to employ vulnerable people and to support local charities. Their starting quote for office recycling is £30 per month. Join the revolution.

THE MAGIC GANG

1 MAY :: £10.00

SEAFRET

4 MAY :: £10.00

MAXIMO PARK

10 MAY :: SOLD OUT

BRIX & THE EXTRICATED

11 MAY :: £16.00

THE LEADMILL CINEMATIC PRESENTS

I, DANIEL BLAKE

12 MAY :: FREE

C DUNCAN

13 MAY :: £12.50

JUDAS

15 MAY :: £6.00

THE LEADMILL COMEDY CLUB PRESENTS

DAVE JOHNS

19 MAY :: £12.00

THE VELLAS

20 MAY :: £5.00

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30 MAY :: £8.00

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HALF BISCUIT**

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20 OCT :: £20.00

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PAUL FOOT

26 OCT :: £13.50

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JAMES ACASTER

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THE LEMON TWIGS

11 NOV :: £12.50

BILLY BRAGG

12 NOV :: £22.00

THE LEADMILL COMEDY CLUB PRESENTS

JASON MANFORD

16 NOV :: £15.00

MAREN MORRIS

21 NOV :: £18.50



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24 MAY **RYAN TAYLOR HAMMOND TRIO**

31 MAY **ANDREW BUTTON BAND**

7 JUNE **WORD OF MOTH**

14 JUNE **OUTSIDE LINE**

21 JUNE **RALPH WYLD**

28 JUNE **ALEX HUTTON TRIO**

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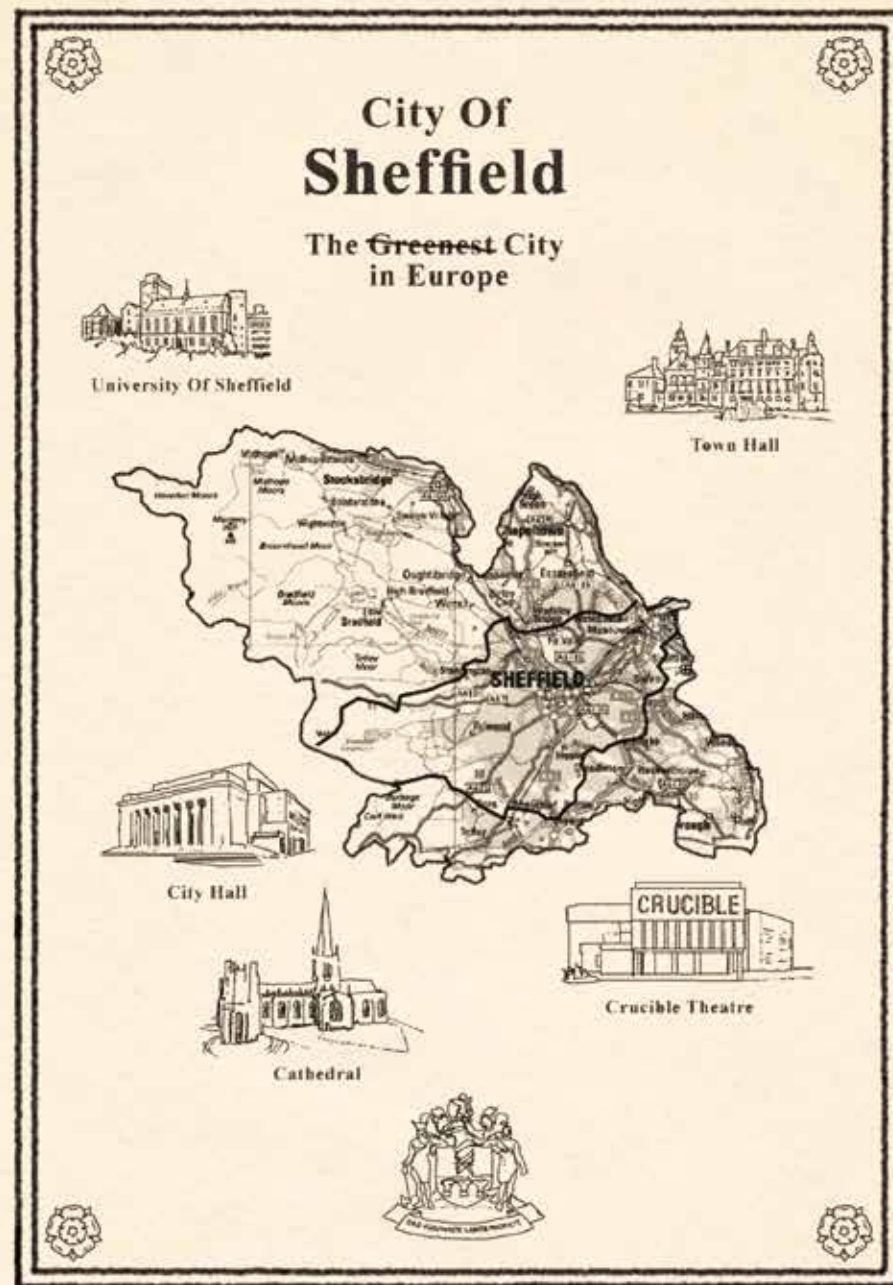


**What's
— Your
Story?**

Sheffield DocFest
9-14 June 2017

#sheffdocfest

Instagram, Facebook, Twitter icons



The AXIS of OPPRESSION

Concept: Mike Somerset Ward
Picture: Varrod Goblinsk

FESTIVAL OF DEBATE

APRIL - JUNE 2017

FESTIVALOFDEBATE.COM | @FESTOFDEBATE
#FofD | FACEBOOK.COM/FESTIVALOFDEBATE

NIGHTS OUT & EVENTS

FESTIVAL OF DEBATE
DOC FEST, S1
CITY HALL, S1
SHOWROOM CINEMA, S1
THE LEADMILL, S1
CORPORATION OF SHEFFIELD
UNIVERSITY OF SHEFFIELD
STUDENTS' UNION, S1
PINT OF SCIENCE, S1
MIGRATION MATTERS, S1
ST MARYS CHURCH, S2
YELLOW ARCH, S3
ABBEYDALE PICTURE HOUSE, S7
JAZZ AT THE LESCAR, S11
TICKETS FOR GOOD
NO BOUNDS FESTIVAL
REBUILD FESTIVAL

RESTAURANTS, CAFES & TAKEAWAYS

FOUNDRY COFFEE, S1
HAGGLERS CORNER, S2
CAPTAINS CUP, S11

HEALTH & LIFESTYLE

BANNERDALE OSTEOPATHS, S7
BEYOND THE EDGE, S11

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SHAKESPEARES, S3
ABBEYDALE BREWERY, S7
THE RISING SUN, S10

SHOPPING

AUTOHAUS DOLBY, S9
PORTER BOOKS, S11

STUDIOS, GALLERIES, WORKSPACES & SERVICES

DINA, S1
UNION ST, S1
REGATHER, S2
DR VIPER, S2
CADS, S3
EVOLUTION PRINT, S4
RECYCLING REVOLUTION, S8
CROOKED CLAW, S11
CAST, DN1

FOOD & DRINK

LOCKSLEY GIN, S2

NOW THEN.

PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS. THANKS FOR READING.